

- d. Prussia and Sardinia-Piedmont emerged with new energy to achieve unification within the next two decades.
- 3. The Revolutions of 1848-49 brought to a close the era of liberal revolutions that had begun in France in 1789.
 - a. Reformers and revolutionists learned that planning and organization was necessary for success.
 - Rational argument and revolution would not always assure success.
 - b. Age of Romanticism gave way to an Age of Realism.

IX. **Romanticism:** (c. 1800-1850)

Note: Romanticism is an often-tested essay topic on the AP exam. To write an effective essay, it is important that you can memorize two or three people in each of the categories below and be able to analyze how at least one of their works is relevant. The works listed below are not exhaustive. There are many other possibilities you may use and your teacher will help you in this area.

A. Characteristics

1. Emotion over reason
 - Emphasized the human senses, passion, and faith
2. Glorification of nature; emphasized its beauty and tempestuousness
 - Rejected the Enlightenment view of nature as a precise harmonious whole as well as deism.
3. Rejected Enlightenment view of the past which was counter-progressive to human history
4. Encouraged personal freedom and flexibility
5. By emphasizing feeling, humanitarian movements were created to fight slavery, poverty and industrial evils.
6. In some cases, drew upon ideals of the Middle Ages
 - Honor, faith and chivalry
 - Popular in Germany
 - Britain: novels of Sir Walter Scott; Gothic architecture of the Houses of Parliament
7. In central and eastern Europe, Romantics focused on peasant life & transcribed folk songs, tales, and proverbs

B. Philosophical forerunners of Romanticism

- a. **Jean-Jacques Rousseau** (1712-1778): most important (*Social Contract*, 1762); believed society and materialism corrupted human nature
 - Believed man was a "noble savage" in a state of nature

- b. **Immanuel Kant** (1724-1804): Accepted rationalism of the Enlightenment while preserving belief in human freedom, immortality, & existence of God.
 - Helped establish philosophy as a separate branch from religion
- c. Romanticism was largely inspired by the French Revolution
- d. **Sturm und Drang** ("Storm and Stress"): used by German romantics in 1770s and 80s conveying emotional intensity.
- e. **George William Friedrich Hegel** (1770-1831)
 - a. Leading figure of German idealism
 - b. **Dialectic** -- initial idea (thesis) is challenged by an opposing view (anti-thesis) and results in a hybrid of the two ideas (synthesis)
- f. Johann Gottlieb Fichte (1762-1814) (see p. 11 above)
 - a. In *Addresses to the German Nation* (1806) he developed a romantic nationalism that saw Germans as superior over other peoples.
 - b. Strongly anti-Semitic

C. Romantic Poetry

- 1. Romantics believed that poetry was supreme over all other literary forms; the expression of one's soul
- 2. Germany
 - a. Friedrich von Schiller (1759-1805)
 - Wrote about man achieving freedom through the aesthetic of Beauty.
 - Spoke of universal human solidarity
 - His poem, "Ode to Joy" (1785), was incorporated by Beethoven in his 9th Symphony
 - b. **Johann Wolfgang von Goethe** (1749-1832)
 - "Faust" (1832) – Goethe seems to criticize the excesses of Romanticism by Faust's selling his soul to the devil in return for experiencing all human experience. (See "Literature" below)
- 3. England
 - a. **William Wordsworth** (1771-1855) and **Samuel Taylor Coleridge** (1772-1834)
 - Deeply influenced by philosophy of Rousseau and the spirit of the early French Revolution.
 - In 1798, both poets published *Lyrical Ballads*, one of most influential literary works in the history of the English language.
 - Defied classic rules and abandoned flowery poetic conventions for ordinary language.
 - Nature was a mysterious force from which the

poet could learn

- Portrayed simple subjects in a highly idealized and majestic way
- b. **Sir Walter Scott** (1771-1832), Scottish
 - Long narrative poems and historical novels
 - *Rob Roy* (1817)
 - *Ivanhoe* (1819): story of a fight between Saxon and Norman knights in medieval England
 - Represented the romantic's interest in history
 - Influenced by the German romanticism of Goethe
- c. **Lord Byron** (1788-1824)
 - Embodied the melancholic Romantic figure
 - Died fighting for Greek independence against the Turks in 1824
- d. **Percy Bysshe Shelley** (1792-1822)
 - *Prometheus Unbound* (1820): Detailed the revolt of humans against a society that oppresses them

D. Literature

1. George Sand [female writer whose real name was Amandine Aurore Lucie Dupin (1874-1876)]: Emphasized themes of the romantic love of nature and moral idealism
2. **Goethe**
 - a. *Sorrows of the Young Werther*
 - Werther personified the Romantic hero who was misunderstood and rejected by society but stayed true to his inner feelings.
 - His rejection by a girl whom he loved resulted in his suicide
 - This novel influenced many others during this era with tragic stories of lovers
 - b. Perhaps greatest of the German Romantic authors
3. Victor Hugo (1802-1885): *Hunchback of Notre Dame*; *Les Miserables*
 - Romanticism in his novels was evident with his use fantastic characters, strange settings, and human emotions.
4. **Grimm's Fairy Tales**: collection of German folk stories
 - a. The Grimm brothers, Jakob and Wilhelm, were influenced by Herder's views about preserving songs and sayings of German culture. (See p. 11)
 - b. Provides a strong example of how German nationalism and romanticism were tied together

E. Art

1. **Caspar David Friedrich** (1774-1840), *Wanderers Above the Mist* (1818)
 - Mystical view of the sublime power of nature was conveyed in many of his paintings
2. **Eugene Delacroix** (1796-1863)
 - a. Most famous French romantic painter
 - b. Interested in the exotic and dramatic use of color
 - *Liberty Leading the People* (1830) is his most famous work for his portrayal of the 1830 Revolution in France
3. **Theodore Gericault** (1791-1824)
 - a. *Raft of the Medusa* (1818-19): based on a shipwreck off the west coast of Africa
 - b. Themes of power of nature and man's attempt to survive its force
4. **J. M. W. Turner** (1775-1851)
 - a. Depicted nature's power and terror.
 - b. Wild storms and sinking ships were favorite subjects
 - c. Many paintings of landscapes, seascapes, sunrises and sunsets.
5. John Constable (1776-1837)
 - Rural English landscapes in which human beings were at one with their environment.

F. Music (c. 1820-1900)

1. Romantic music places a strong connection with emotion as well as nationalism (which is conveyed through the use of national folk songs)
2. **Ludwig van Beethoven** (1770-1826)
 - a. Transitional figure between the Classical and Romantic eras
 - b. One of the first composers to convey inner human emotion through music
 - c. Epitomized the genius who was not constrained by patronage (as were virtually all of his predecessors)
 - Many of his later works were written when he was deaf
 - d. First composer to incorporate vocal music in a symphony by using the text to one of Schiller's poems ("Ode to Joy") in the last movement of his 9th Symphony.
3. Franz Schubert (1797-1828)
 - Wrote hundreds of German songs (lieder) that wedded music and Romantic poetry.

4. Hector Berlioz (1803-1869)
 - a. A major founder of programmatic music that sought to convey moods and actions via instrumental music
 - b. *Symphonie Fantastique* is his masterpiece and is the first programmatic symphony
5. **Frédéric Chopin** (1810-49): wrote numerous piano works that highlighted Polish folk songs and dances
6. **Franz Liszt** (1811-1886):
 - a. Many of his works reflected his native Hungarian music (e.g. *Hungarian Rhapsody*)
 - b. Greatest piano virtuoso of mid-late 19th century
 - c. Developed the symphonic poem (or tone poem), a single movement symphonic work that was based on a literary or pictorial idea.
7. Antonín Dvořák (1841-1904): Works utilized folk music of his native Bohemia
8. **Giuseppe Verdi** (1813-1901), greatest Italian opera composer
9. **Richard Wagner** (1813-1883), German opera
 - a. Along with Verdi he is considered the greatest opera composer of the 19th century
 - b. His development of the "music-drama" is often considered the culmination of the Romantic era
 - c. German nationalist composer who strongly emphasized Germanic myths and legends
10. **Peter Tchaikovsky** (1840-1893)
 - a. Most well-known of the Russian romantic composers; perhaps the most gifted European composer in the creation of beautiful melodies.
 - b. Often used Russian folk songs in his symphonies, ballets (e.g. *The Nutcracker* and *Swan Lake*) and other works
 - c. **1812 Overture** (1882) and March Slav (1876) are but two examples of his use of folk songs and the creation of memorable melodies.

F. Architecture

1. The Romantic era returned to medieval ideals in certain respects.
2. Gothic architecture returned in some notable cases
 - The architecture for the **British Houses of Parliament** (rebuilt in mid-1800s) is perhaps the most famous example



British Houses of
Parliament

G. Romanticism's connection to politics and revolution

1. Philosophy

- a. Romantics believed in revolutionary movements that would give people more freedom and control over their lives
- b. Supported nationalistic movements that emphasized cultural traditions and languages of Europe's varied peoples
- c. Revolutionary movements were highly idealized and probably not attainable in light of political realities of the era.
- d. The art of the period tended to idealize these movements

2. France: **Eugene Delacroix**

- a. *Massacre at Chios*, 1824
 - Portrays Greek Christians who seek independence as victims of Ottoman savagery
- b. ***Liberty Leading the People***, 1830
 - Idealized portrayal of popular revolution with Marianne, bourgeois and proletariat revolutionaries.

3. Germany

- a. Disillusionment with the French Revolution and Napoleon pushed German romantics towards nationalistic views where individuals would be fulfilled by being part of a national culture, united by history
- b. **Johann Gottfried von Herder** rebelled against Enlightenment rationalism as he was a leader of the *Sturm and Drang* movement
 - Urged Germans to study German literature and history as believed language was a key to national unity
 - Believed an individual reached highest stage of development through a passionate connection with a national community—***Volksgeist***
- c. Sources such as **Grimm's Fairy Tales** furthered the notion of a German culture

4. Italy

- a. Popular revolution led by Mazzini and Garibaldi had strong idealistic and Romantic overtones
- b. **Giuseppe Verdi's** operas evoked strong nationalist views
 - Verdi was seen in some circles as the figure head for the Italian unification movement

- Some of his early operas can be seen as allegories for the Italian desire to rid Italy of its Austrian and other foreign oppressors
 - In 1847, one of his nationalistic operas nearly sparked a massive riot
 - 1859, the name "VERDI" was graffiti on walls throughout Italy, not only to celebrate the composer, but an acronym: *Vittorio Emanuele Re* ("king") *d' Italia*. In 12 years, Victor Emmanuel would be king of a united Italy.
5. The eventual failures of the Revolutions of 1848 led to disillusionment with Romantic goals that paved the way for the rise of **Realism** as a dominant new artistic movement

X. Socialism

A. Causes

1. Desire to reorganize society to establish cooperation and a new sense of community.
2. Increasing misery of working classes disturbed liberal thinkers (Bentham and Mill), who proposed a modification of laissez-faire economics.
3. Liberal practices in politics (republicanism) and economics (capitalism) seemed to promote selfish individualism and the fragmenting of society.
4. Not until the 19th century did issue of social justice gain broad intellectual base and greater support.

B. Early French Socialists

1. Proposed a system of greater economic equality planned by the government (sometimes called Utopian Socialism)
2. **Count Henri de Saint-Simon** (1760-1825)
 - a. Industrialization, aided by science, would bring a wondrous new age to Europe.
 - b. Proper social organization would require the "parasites"—the court, aristocracy, lawyers, churchmen—to give way to the "doers"—leading scientists, engineers, and industrialists.
 - c. Sought public works projects and establishing investment banks.
 - d. Every social institution should have as its main goal improved conditions for the poor.
3. **Louis Blanc** (1811-1882)
 - a. More practical approach than other early French socialists.
 - b. Urged workers to fight for universal suffrage and to take control of the state peacefully.